

image-making support medium is an image support stabilizer, (B) the at least one polymer is a synthetic absorbent polymer or a conductive polymer, or (C) the at least one polymer is a transparent polymer or a synthetic translucent polymer and a property of this transparent or translucent polymer is enhanced to facilitate the creation or preservation of the image by at least one fine-art stabilizer.

[0010] The polymer typically has a property which is enhanced to facilitate the creation or preservation of the image by any one of a number of different stabilizers or combinations thereof. Such stabilizers might include at least one stabilizer selected from the group of: an ultraviolet light stabilizer, an ultraviolet light absorber, a fiber, a fiberglass surfacing veil, an antioxidant or a hindered amine light stabilizer. Also, the stabilizer may be a surface preparation stabilizer, an image-support stabilizer, a separating layer stabilizer, an image support, an ingredient which modifies the absorbency of the polymer; a dopant which treats the polymer to make it conductive or more conductive; a battery or an electrode to supply or carry energy to the polymer; or an ingredient which enables the formation or fortification of a bond between the polymer and at least one superimposed medium or material. Furthermore, the polymer may have a property which is enhanced to facilitate the creation or preservation of the image by at least one fine-art stabilizer which: (a) has a refractive index substantially the same as that of the polymer, (b) is invisible to the unaided human eye in its use in the image, or (c) contributes to the image aesthetically. The stabilizer can be used to in an amount or design sufficient to protect the at least one polymer against (a) discoloration over time that is visible in the image, (b) changes to its form or surface over time that are visible in the image or (c) changes that reduce its strength, its stability or its permanence.

[0011] If desired, the support medium may include two or more layers or parts made of different polymers which are superimposed or connected, wherein at least one of these polymer layers or parts provides support to the medium, and at least one different layer or part provides or enables the image to have at least one element selected from the group consisting of an aesthetic element, transparency, translucency, an ability to emit visible light, an ability to bond to at least one superimposed application, or an ability to be further developed by cutting, carving or incising.

[0012] The invention also relates to a method for preparing this fine-art, image-making support medium. The method includes forming a polymerization reaction mixture comprising at least one polymerizable monomer in an amount sufficient to provide or enable the image to have at least one aesthetic element, and processing the polymerization reaction mixture into a 2- or 3-dimensional shape.

BRIEF DESCRIPTION OF THE DRAWINGS

[0013] The invention will be better understood in relation to the attached drawings illustrating preferred embodiments, wherein:

[0014] FIG. 1 shows alternative of methods for making inventive images;

[0015] FIG. 2 shows two separate inventive images, each viewed from two sides in three stages;

[0016] FIG. 3 shows a 2D or 3D inventive image made of one continuous linear, open form;

[0017] FIG. 4 shows cut-outs which form one or more inventive images;

[0018] FIG. 5 shows examples of ways a realistic illusion of a sky can be depicted in inventive images;

[0019] FIG. 6 shows a 2D or 3D inventive image which could be formed in different ways;

[0020] FIG. 7 shows examples of strengthening layers or parts in inventive images;

[0021] FIG. 8 shows two cross sectional diagrammatic examples of the layering of inventive images;

[0022] FIG. 9 shows side and cross section views of polymer rods or bars used to make inventive images;

[0023] FIG. 10 shows a cross section or side view of an inventive image with multiple different layers;

[0024] FIG. 11 shows a cross section or side view of an inventive image with layers of different thicknesses;

[0025] FIG. 12 shows a cross section or side view of an inventive image made of multiple layers;

[0026] FIG. 13 shows a two part image support connected by a superimposition;

[0027] FIG. 14 shows inventive images which may function as design or architecture;

[0028] FIG. 15 shows texture on inventive images which may be made of connected parts;

[0029] FIG. 16 shows three stages in layering an inventive image;

[0030] FIG. 17 shows an inventive image with multiple layers and an embedded image support;

[0031] FIG. 18 shows two inventive images made with internal air pockets and parts shaped as prisms;

[0032] FIG. 19 shows a cross section or side view of an inventive image with two different layers;

[0033] FIG. 20 shows an inventive image with its image support completely encased by another layer;

[0034] FIG. 21 shows texture and/or a ground on an inventive image in cross section or side view;

[0035] FIG. 22 shows cross section or side views of inventive images with multiple different layers;

[0036] FIG. 23 shows a cross section or side view of an inventive image with both thick and thin layers;

[0037] FIG. 24 shows a layered inventive image with bonding spots in a cross section or side view;

[0038] FIG. 25 shows five stages in the layered formation of an inventive image in cross section or side views;

[0039] FIG. 26 shows a cross section or side view of a layered inventive image with bonding spots;

[0040] FIG. 27 shows two stages in the layered formation of an inventive image in cross section or side views;

[0041] FIG. 28 shows an inventive image made in layers with embedded objects and materials;

[0042] FIG. 29 shows an inventive image made in layers with embedded coloration;

IMAGE MAKING MEDIUM

CROSS-REFERENCE TO RELATED APPLICATIONS

[0001] This application is a continuation of application Ser. no. 10/012,259, filed Dec. 11, 2001, now pending, which is a continuation-in-part of PCT Application No. PCT/US/00/16111, filed Jun. 12, 2000, now pending, which claims the benefit of Provisional Application No. 60/138,694, filed Jun. 11, 1999, the contents of each of which are expressly incorporated herein by reference thereto.

FIELD OF INVENTION

[0002] The present invention relates to a medium for making images, a process for making the medium, and methods for using the medium to make images. More specifically, the present invention relates to a medium-containing polymer that is useful for making images.

BACKGROUND OF THE INVENTION

[0003] The interaction of one or multiple media, materials, objects, devices, processes or combinations of these, with one another, with light, or both ("light-art interactions"), has been a focus of an enormous amount of work among those making images of art, design, and architecture thousands of years. Medium and process have been important in images throughout history. The present invention is part of the mainstream current of experimental art.

[0004] Throughout the 20th century, since the invention of Cubism c. 1910, the solid form of images has opened up to light and space. The images produced show a general opening up of solid form, new uses of light and space, including greater reliance on real light and real spatial depth (rather than illusions of these), and the use of spatial depth that is transparent or translucent. Examples of new art forms invented in this 20th century movement are: the collage, the construction, the Drawing in Space, welded sculpture, open sculpture, the assemblage, photography, holography, illuminated transparencies (like works of Light Box Art), Light Art, Light and Perceptual Art, Shaped Paintings, Installations, Computer Art, Video Art, and film. These images expanded what is today a deeply rooted, mainstream aesthetic continued by the present invention, hereinafter referred to as the aesthetic of light and space.

[0005] Yet, despite the 20th century explosion of exploration, experimentation and invention in images, despite the opening up of solid form in images, and despite the emergence and prevalence of the aesthetic of light and space and the "irresistible impulse to make things clear," prior to the present invention, image making and conventional images remained limited, problematic, and burdened by undesirable issues, e.g., often forcing choices between undesirable options. The roots of these limitations, problems, and undesirable issues have been at the very heart of the foundation of images, restrictions in the free use of their most basic constituent elements, their formal elements. Despite considerable work, few and often no desirable, direct solutions existed until the present invention. Prior to the present invention, the formal elements in conventional images, were not workable, reworkable, and controllable as desired.

[0006] Despite the prevalence of the aesthetic of light and space, conventional image making media and processes, and

the variety of these images that existed remained significantly and undesirably limited and problematic. Image makers did not have satisfactory aesthetic control or creative freedom in the use of light and space with other formal elements in their images, such as transparency, translucency, and other forms of real light and real spatial depth, e.g., with and without color, with significant workability or reworkability, or in ordinary workspaces. Developing these images often forced choices between the aesthetic desired and permanence, and the resultant images were often compromises. Though images have been made in see-through layers throughout history, there is no conventional medium that can form images with controllable, variable, transparent or translucent layers of spatial depth without compromising the permanence of the image formed. Prior to the present invention, a strong, transparent or translucent, 2D or 3D image could not be made with a full range of workability and control, e.g., no conventional medium can form stable images with workable and controllable, transparent or translucent texture, embedding, or negative space. Moreover, the ability to alter images spontaneously, and the ability to see or know how changes to a developing image will take effect later were limited.

[0007] There are no conventional transparent or translucent forms made as canvasses or as image supports for 3D images. All conventional canvases are opaque. Very thin polymer films such as MYLAR®, acrylic in geometric forms (such as sheets, cubes and spheres), and glass forms have been used as image supports for painted and unpainted images. There are, however, no conventional, transparent or translucent image support canvasses or 3D forms made for bonding to a wide range of colorants and other image making materials (e.g., paints, pastels, inks, collage, and photographic emulsions). Conventional image supports have limited the use of optical effects, light effects, and subtractive processes in images. The ability to form an image using both additive and subtractive processes is limited by conventional image supports, e.g., Shaped Paintings are limited, as is reworking and removal of conventional applications like paints. There are also limitations in freeing many kinds of conventional images (such as paintings, drawings, and prints) from staged presentations and illusionism. The present invention overcomes these limitations and problems.

[0008] Prior to the present invention, the use of polymers in images was very limited and problematic. Image makers never used and controlled polymer for interactions with light. They had limited or little control or versatility in the use of real transparency, real translucency, light, color, space, layering, texture, form, permanence, or processes in using polymers to make images. They never explored the variety of effects different polymers can create in images, the workability, reworkability, and controllability of polymers, or the solutions polymers can provide to the longstanding limitations in image making and in images.

SUMMARY OF THE INVENTION

[0009] The invention relates to a fine-art, image-making support medium for creation of an aesthetic image that is a work or object for display. This support medium includes at least one polymer in an amount sufficient to provide or enable the image to have at least one aesthetic element. In different advantageous embodiments, (A) the fine-art,